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has been cut down. The upper portion of the niche is lacking, the lower portion has been washed over with India ink in the shadows; and the print measures 195 x 105 mm. instead of 225 x 111 mm. The print of *Saint John* has been trimmed 11 mm. at the left, but otherwise is in exceptionally fine condition, on paper with the water-mark of the little ox-head.

This engraver has been hitherto entirely unrepresented in the Museum Collection. In view of his

technical accomplishment, his interest as companion of Martin Schongauer in the workshop of Master E. S., and his relations with Israhel van Meckenem, the acquisition of two such examples of his work is a matter for congratulation.

F. C.

Note.—The following monographs record most of what has hitherto been discovered regarding this Master:

The Master W. A. : An Engraver of the Period of Charles the Bold. By Max Lehrs. Dresden, 1895.

The Master of the Berlin Passion and Israhel van Meckenem: Studies for the History of Westphalian Engravers of the Fifteenth Century. By Max Geisberg. Strassburg, 1903.



The Battle of the Ticinus

Brussels, sixteenth century

A Recent Accession of Tapestries

TWO Brussels tapestries, known as "The Battle of the Ticinus" and "Scipio Upbraiding Masinissa," have been purchased for the Museum from the Richard Black Sewall Fund.

Lent for many years to the Museum through the courtesy of their former owner, Mr. Arthur Astor Carey, who acquired them in Spain, they are already well known and much admired by visitors. Made in Brussels about the middle of the sixteenth century by

a master-weaver who signs himself



and bearing also in their selvages a shield flanked by two B's, they are authentic and fine examples of Brussels Renaissance tapestries.

The first and largest, "The Battle of the Ticinus," shows Scipio Africanus saving his father, who, defeated by Hannibal, was falling into the hands of the Carthaginians. In the foreground the Roman leader is disentangling himself from his fallen horse,

while his son forces back with his sword the advancing enemy. On the right are the Carthaginians; on the left, the retreating Romans. The cartoonist has left no doubt as to the identity of the subject or the actors. "Scipion" and "C. Sceipon" are on the garments of Scipio and his father, and "S. P. Q. R." (Senatus Populusque Romanus) on the standard of the Romans. In a cartouche in the upper border is the inscription "SERVAVIT IUVENIS PATREM, VECTUMQUE CABALLO REDDIT, QUI POENA VULNERE LAPsus ERAT," which, freely translated, means the youth has saved his father and restores to his horse the rider who had fallen, wounded by a Carthaginian. Surrounding the main field is a rich Renaissance border in which the figures of Jupiter with crown, scepter, thunderbolts and eagle, Diana with crescent and sheaf of arrows, Venus and Cupid, and Juno and her peacock are found, separated by fruits and flowers and architectural motifs.

This tapestry is so similar in composition and

drawing to one owned by M. van Gelder, at Vocle, near Uccle-Bruxelles, which was exhibited at the Exhibition of Ancient Art of Brussels in 1905* and to one at the Château d'Aulnois in France, that it seems safe to conclude that they were woven from cartoons based upon the same small design.

In the second and smaller tapestry, which was probably made to go between windows, the subject is explained by the inscription in the cartouche of the upper border: "ARGUITUR NUMIDAE FIDES, MANDATQUE SOPHONI TOXICA, NEC ALIAM SPÆM SUPERESSE SIBI." The Numidian's (Massinissa's) good faith is attacked and he sends poison to Sophonisba, explaining that he has no other hope remaining.

Massinissa, king of Numidia, an ally of the Carthaginians, was promised Sophonisba, the beautiful daughter of Hasdrubal, for his wife, but the promise was broken and Sophonisba married to Massinissa's enemy, Syphax, king of the Massaesylians. Urged on by the Carthaginians, Syphax waged war on Massinissa and drove him from his kingdom. Massinissa then allied himself to the Romans, and with their assistance defeated and killed Syphax, taking to wife Sophonisba, whom he still loved. Scipio, learning this and fearing the influence of the Carthaginian princess, demanded that she should be turned over to him as a captive. Massinissa, powerless to save her from such a fate, gave her poison to drink. In the foreground are Scipio and Massinissa, and in the distance Sophonisba seated in her tent and receiving poison from the hand of Massinissa's messenger.

A similar tapestry to this is owned by the Musées Royaux du Cinquantième in Brussels and illustrated on Plate 30 of "Les Tapisseries," by J. Destrée et P. van Den Ven, Brussels, 1910.

S. G. F. T.

Library of the Museum

AMONG the many important books relating to Far Eastern Art, recently added to the Library of the Museum, is the "Jeypore Portfolio of Architectural Details," edited by S. S. Jacob. This work consists of a collection of measured drawings from buildings chiefly in or near Delhi and Agra and parts of Rajputana, with short descriptive notes of the places from which they have been taken. The ten volumes of the set deal with the following subjects: I. Copings and Plinths; II. Caps and Bases; III. Carved Doors; IV. Brackets; V. Arches; VI. Balustrades; VII. Springs and Band Patterns; VIII. Wall and Surface Decoration; IX. Dados; X. Parapets.

* "La Belle Tapisserie du Roi (1532-1797) et les Tentures de Scipion l'Africain," par le Colonel d'Astier, Paris, 1907, Pls. II and XXIV.



Scipio Upbraiding Massinissa

Brussels, sixteenth century

Other additions of particular interest include a complete set of the Journal of the Royal Asiatic Society of Great Britain and Ireland, from 1882 to date, and the Imperial Gazetteer of India, in twenty-six volumes. Part II of "L'art Gréco-Bouddhique du Gandhara," by Foucher, and Volume II, Parts I and II, of "Elements of Hindu Iconography," by T. A. Gopinatha Rao, have also been received.

Several French dictionaries and bibliographies have been purchased, including: Bénézit, "Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs"; Littré, "Dictionnaire de la langue Française" (edition of 1885-1886, in five volumes); and Querard, "La France Littéraire ou Dictionnaire Bibliographique."

Attention may also be called to the following group of books now on the Library shelves, which should be of special interest to students: Morin-Jean, "Le Dessin des Animaux en Grèce d'après les vases Peints"; Leemans, "Boro-Boudour dans l'île de Java"; and Franz Heger's "Alte Metalltrommeln aus Südost-Asien." In preparation for this last named work Dr. Heger spent more than eighteen years of study on this particular subject. The second volume is devoted entirely to splendid photogravure illustrations of old bronze drums, together with numerous plates showing detailed drawings of their ornamentation.

R. L. D.